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*The Mythology of Greece and Rome, Presented with Special Reference to Its Influence on Literature.* By ARTHUR FAIRBANKS. New York: D. Appleton and Co., 1907. Pp. xvii+408+4 tables. \$1.50.

Professor Fairbanks' work consists of Introduction, two divisions on Myths of the Gods (nine chapters) and Myths of Heroes (four chapters), index, and four genealogical tables. Is is well printed and illustrated.

A comparison with Gayley's *Classic Myths in English Literature* will form the best basis on which to judge of its merits. Both works naturally have the same general content, but their scope is nevertheless not identical, and there are many points of dissimilarity. Fairbanks confines himself to myths of Greece and Rome; Gayley adds chapters on Norse Gods and Norse and Old German Heroes. Fairbanks includes quotations of Latin literature in the original, but excludes Greek, while Gayley makes use of both, but quotes in translation. Gayley's main emphasis is naturally placed on English literature; the declared intention of Fairbanks is to draw from all literature later than the Greek. Fairbanks is in general more compact, and presents a greater array of detail: for example, his chapter on the "Gods in Homer," which corresponds to Gayley's "Attributes of the Gods of Heaven," is not only a condensed exposition of Homeric mythology, but is accompanied by book and line references which will be of service to the classicist. Their comparative fulness of detail may be indicated by statistics: Fairbanks devotes to Heracles 24 pp., Gayley 10; to the Argonauts 10, Gayley 6; but to Troy 36, Gayley 88. The ground covered in the introductions is substantially the same, though Fairbanks is more modern. Gayley is better provided with maps. Fairbanks contains one index; Gayley two, one of mythological subjects, the other of modern authors and artists. Fairbanks' original intention of including references to modern art proved impossible of fulfilment, while Gayley makes this a prominent feature; but Fairbanks' 138 illustrations from ancient art are on the whole more fortunately chosen and more pleasing than Gayley's 100 taken from both ancient and modern art, and are besides much more effective because of the tasteful and convenient descriptive and interpretative comment subjoined to each example. Among differences of arrangement (less real than formal), may be noted the following: Fairbanks treats Myths of Heroes according to locality, as opposed to Gayley's presentation of them according to family; Fairbanks' quotations and references are conveniently given at the end of each section, while Gayley introduces quotations in the course of the narrative, and relegates references to the bottom of the page and to the commentary at the end of the book. Gayley's interpretative suggestions are given in the commentary, Fairbanks' in the text. Finally, not the least important difference between the two works lies in the fact that

Gayley is the superior story-teller—*miscuit utile dulci lectorem delectando pariterque monendo*.

The above comparisons are not invidious, however. All the resemblances and differences pointed out are grounded in the character and intentions of the authors. One is a teacher of English literature, gifted with the poetic temperament, and engaged in illuminating his subject for a more or less popular audience by the use of classic myths; the other is a teacher of the classics illustrating mythology for a narrower circle by means of literature and ancient art, rather intent on detail, and somewhat too watchful (after the manner of classical scholars) of the impression he is making on brother classicists. In a word, Fairbanks is superior in illustration, convenience, fulness of detail in the text, and in presentation of the classical side; Gayley in charm of style, treatment of English literature and modern art, and in fulness of commentary. Those who are unacquainted with the ancient classics or whose first interest is in modern literature will continue to use Gayley; the classical student or the one whose aim is familiarity with ancient literature will find Fairbanks more serviceable; but both may profitably come into the possession of all students of literature in general.

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*Die Germanen in der antiken Literatur.* Von RICHARD KUNZE.

I. Teil: *Römische Literatur*. Leipzig: Freytag; Wien: Tempsky, 1906. Pp. 113 and map. M. 1.20.

In this little book Kunze has compiled for the use of the younger students of the *Gymnasium* a series of selections from Latin writers illustrating early German history from Augustus to the conquest of Italy by Theodoric the Great. The object of the author is not to add to the numerous helps in the teaching of German history now in vogue, still less to provide a textbook for teaching Latin, but, as he modestly puts it in the Preface, to give the student "ein Trunk frischen Quellwassers." The list of sources from which selections are made will illustrate both the scope and the limitations of the book: Monumentum Ancyranum, Velleius Paterculus, Valerius Maximus, Pomponius Mela, Plinius (Maior), Tacitus' *Annales* and *Historiae*, Suetonius, Florus, Ammianus Marcellinus, and Jordanes. The author's reason for omitting the well-known passages in Caesar *B. G.* iv and vi, to say nothing of the *Germania* of Tacitus, does not appear. Possibly these are reserved for subsequent parts, when we may expect also the passages from Plutarch, Strabo, Dio Cassius, and Josephus—selections which likewise bear upon early German history, and certainly are as *wichtige* as any which the author has included.

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